

KODAK

59-1

HANDBOOK NEWS

“A 35MM CLASSIC”

the new Kodak Signet 80 Camera



A capable new 35mm camera with a familiar family name is the Kodak Signet 80. With its completely interchangeable lenses and unique construction features, this versatile new Signet is more than just “another 35mm camera.”

The Camera

The camera comes equipped with a 50mm $f/2.8$ lens, calibrated with both f -scales

and exposure value numbers. A precision shutter with speeds from $\frac{1}{4}$ to $\frac{1}{250}$ second and B offers flash synchronization from either of two separate types of flash terminals. The 1:1 viewfinder system shows the scene full size, just as your eye sees it. A projected reticle has parallax markings for close focusing distances.

This newest member of the Signet family has a built-in exposure meter that reads reflected light and, with the mask supplied, incident light.

The accurate rangefinder couples with the 35mm wide-angle, 50mm normal, and 90mm telephoto lenses. The camera also offers a two-stroke rapid film advance, automatic film-leader wind-off, double exposure prevention, a folding crank for fast film rewind, and many other useful features.

Unique Construction Features

A list of features tells little about the unique engineering and design that make the Signet 80 something special.

The interchangeable lenses, for example, are held securely and precisely to the camera body by two long “scissor” levers drawn together by a strong coil spring. This provides for extra-quick lens change,

positive and secure holding, and virtually no wear. It is quicker than either bayonet or screw-in mounting.

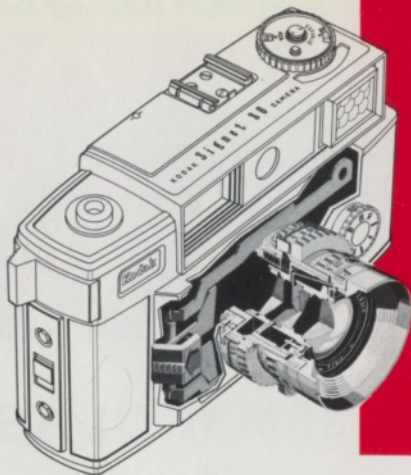
There is no take-up spool for the film. An ingenious new system of film take-up called "injection loading" eliminates film chafing and cinching. As the film enters the take-up chamber, it forms a coil, guided by six paired rollers. As more film is advanced, a spring-mounted bracket slides outward, permitting a coil of film to build up outward. The film never has to compress and is never wound tightly around a take-up core, so there is nothing to cause film cinching. Best of all, it's very quick and easy to use.

Flash synchronization is unique in that two flash outlets are provided. One outlet is designed for direct-attaching Kodalite-type fittings. The second outlet is a European-type flash-post connector. Synchronization is provided for all popular flash bulbs, as well as for electronic flash.

The Lenses

Two fine lenses are available for the Signet 80, in addition to the standard Kodak Ektanar Lens, 50mm *f*/2.8: the Kodak Signet Wide-angle Lens, 35mm *f*/3.5, and the Kodak Signet Telephoto Lens, 90mm *f*/4. They are sharp, lumenized, completely interchangeable prime lenses. Each is supplied in a soft leather pouch with drawstrings.

The fields of view for all three lenses are outlined with luminous projected



Interchangeable lenses are held in precise alignment by these two long "scissor" levers.

frame lines in the Kodak Signet 80 Multi-Frame Finder.

All three lenses accept Series 5 lens attachments, so that you won't need separate filters and lens attachments for each lens. Built-in retaining rings are a part of each lens. All three lenses couple directly to the rangefinder and focus down to 2½ feet.

There are many things about the Kodak Signet 80 Camera that you can appreciate only by examining one at your Kodak dealer's. List price of the Kodak Signet 80 Camera with the 50mm *f*/2.8 lens is \$148.50. List price of the Kodak Multi-Frame Finder is \$23.25. The Kodak Signet Wide-angle Lens lists for \$69.75, and the Kodak Signet Telephoto Lens for \$84.25. The Kodak Signet 80 Field Case is made of top-grain leather with a built-in steel shell, and lists for \$15.95. Other photo aids are available.



Easy-to-use "injection loading" eliminates the take-up spool and minimizes film scratching and cinching.

EQUIPMENT FOR PROFESSIONAL PRODUCTION OF COLOR PRINTS ON KODAK EKTACOLOR PAPER

DON'T LET that long title scare you! It just means that so many portrait, professional, and commercial photographers have been inquiring about the Ektacolor system of photography, asking us what they need to start small-scale production of professional quality prints on Kodak Ektacolor Paper, that we compiled this list to help anyone who has been wondering about equipment and material needs.

Remember, this is basically a professional list; occasional prints can be made with less equipment, while large-volume color finishers need much more. It should prove a useful guide if you're thinking about getting into the color prints business via the road of Kodak Ektacolor Film and Paper.

Equipment for Processing Kodak Ektacolor Film

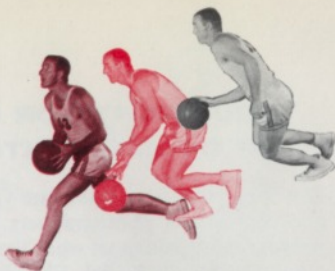
| Item | Quantity Required |
|--|---|
| Kodak Hard Rubber Tank, 8 x 10 (3½ gallon capacity), or other tanks of approximately the same dimensions | 7 |
| Kodak Film and Plate Developing Hanger No. 4A (for sheet-film sizes from 3¼ x 4¼ to 8 x 10 inches) | 1 for each sheet of film |
| Kodak Developing Hanger Rack No. 40 | 1 |
| Kodak Color Film Clip or equivalent | 1 dozen |
| Kodak Process Thermometer | 1 |
| Water temperature control unit, such as the Kodak Thermostatic Mixing Valve Unit | 1 |
| Darkroom timer with a sweep second hand | 1 |
| Kodak Color Processing Chemicals, Process C-22 | Kits are available to make 1 pint or 1 gallon of each solution; individual units to mix 3½, 10, or 25 gallons |

Equipment for Making Prints on Kodak Ektacolor Paper

| Item | Quantity Required |
|--|---|
| Kodak Safelight Filter, Wratten Series 10 (dark amber) | 1 for each safelight used |
| Enlarger with a tungsten light source, such as a Photo Enlarger Lamp No. 212 or 302 | 1 |
| Filters—Kodak Color Printing Filters (Acetate) for use between the light source and the negative, or Kodak Color Compensating Filters, for use at the lens | Number, color, size, and density of filters required depends on your enlarger and printing method. See the Kodak Color Data Book, <i>Printing Color Negatives</i> |
| Rubber gloves | 1 pair |
| Voltage regulator for enlarger | 1 |
| Trays (if prints are to be tray processed) | 3 trays minimum, 6 trays for convenience |
| Kodak Saran Processing Basket (if prints are to be tank processed) | Each basket holds 15 sheets of paper, 5 x 7 or 8 x 10 inches in size, and fits the Kodak Hard Rubber Tank, 8 x 10 |
| Some method of "reading the negative," such as a Welch Densichron | 1 |
| Kodak Ektacolor Paper | Available in sizes from 8 x 10 to 30 x 40 inches |
| Kodak Color Processing Chemicals, Process P-122 | Kits are available to mix 1 gallon or 3½ gallons of each solution; individual units to make larger quantities |

action

times three—in 8 x 10!



OK, Mr. Photographer, here's your assignment: Make a rapid-fire sequence of three pictures showing a pair of fast-moving basketball players in a large gymnasium. Direct their action so that they illustrate the theme, "faked out, again." Each shot must have studio-quality lighting. And you'd better shoot it in 8 x 10.

This was the problem handed to Neil Montanus of the Kodak Photo Illustrations Division recently. The three-picture sequence was needed to illustrate an advertisement for the Cine-Kodak K-100 Turret Camera, a very capable movie-maker and a boon to athletic coaches.

The thought of using actual movie frames as a source of pictures was disregarded quickly because of the well-known problems associated with trying to make large still prints from tiny individual frames exposed at shutter speeds of 1/30 or 1/40 second. The finest movie camera in the world (and the K-100 is one of the finest) just isn't a still camera—and still pictures were needed for this job.

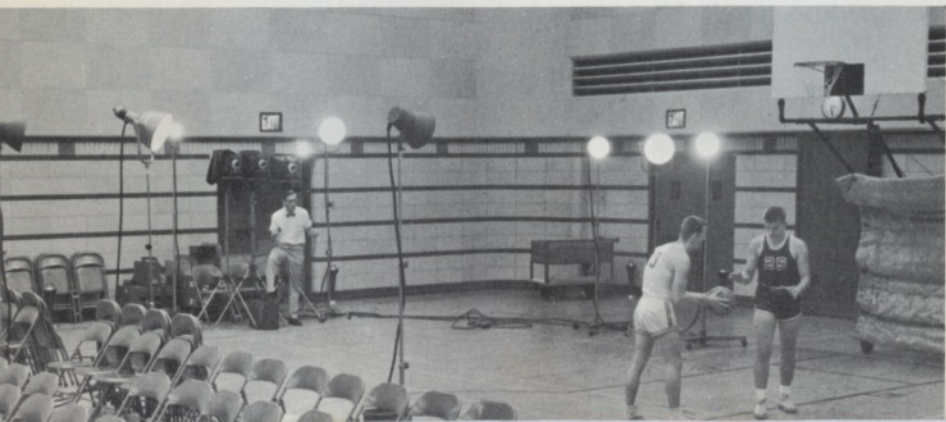
So it was decided to use still cameras—8 x 10 still cameras, at that. A 4 x 5 or even smaller film size could have been

used, but the action was so unpredictable and covered such a wide area that it was decided to use 8 x 10 in order to get a good-sized negative image of the players, no matter where they appeared in the picture.

It was easy enough to find a gymnasium and two basketball players, but then the fun began. First the players had to be coached to do the right thing at the right place and time. A small lens opening (*f*/22) was required to make sure the players would be in focus throughout the large area being photographed. A set of three Kodatron Speedlamps was used for each shot. The assignment called for *three* exposures, which had to be made within split seconds of each other. Running the same play through three different times to capture a different bit of the action each time just wouldn't work. The players couldn't help changing their relative positions between "takes," so the pictures wouldn't have looked authentic.

To really capture the action properly required three cameras, each photographing a different part of the same sequence. Each camera was synchronized with three

The pictures on the opposite page were made using this setup—three 8 x 10 cameras, nine speed lights, banks of condensers—and a mighty clever photographer!



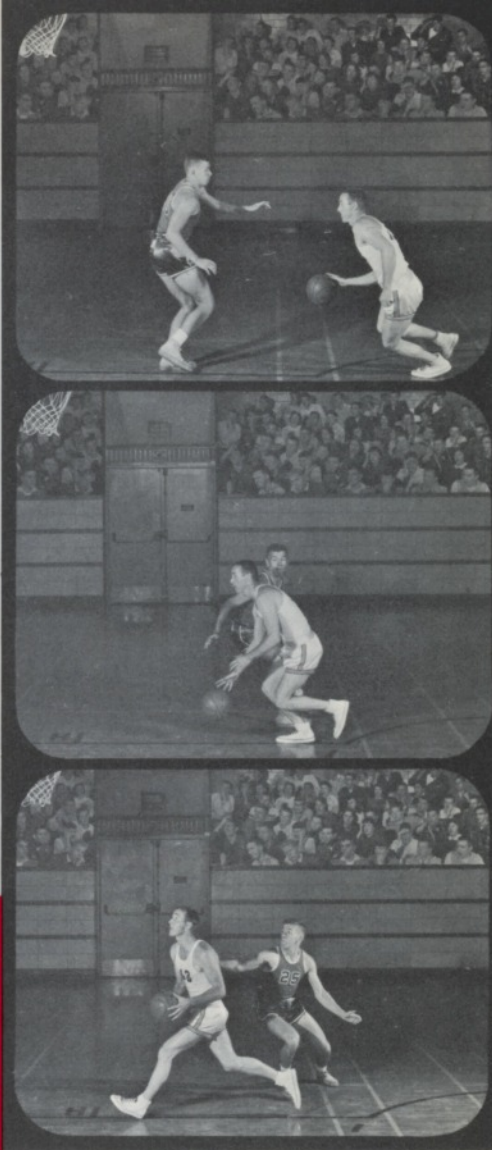
speed lights, and the lighting for each was arranged as carefully as though it were the only one going to be used.

The final setup is shown in the accompanying illustration. The three large cameras were set as close together as possible, so all three shots would appear to have been made from the same viewpoint.

Tripping the three shutters rapidly and in the proper sequence presented another problem. The photographer held a shutter-release bulb in each hand and put the third under his right foot!

The cameras were loaded with Kodak Royal Pan Film and all was in readiness. The players were given the signal to begin. Neil squeezed the bulb in his right hand at the start of the action—squeezed the second an instant later—and stepped on the third a split-second after that. The whole thing was over in less than two seconds.

Several takes were required to get a sequence with exactly the action and poses desired. But the job was done—three beautifully illuminated negatives were made, perhaps the first time a sports sequence was ever shot using several 8 x 10 cameras and multiple speed lights.



FAKED OUT, AGAIN!

Use movies
to show him where he goes wrong

Put that play on film. Let the all-seeing cameras record exactly what happens.

With the complete sequence on film you can show him over and over what he's doing wrong.

Capture the good plays on movies, too—teach by good example, as well as bad.

To put this important coaching tool to work for you, start with the Kodak K-100 Turret Camera. It gives you a 40-foot run (30 seconds of action at 32 fps) with a single winding.

Learn to put you on top of the play—no matter where on the court—are mounted in the turret, with matching viewfinders. And you have variable speeds, including slow motion.

For viewing you'll find the Kodak Analyzer II to your liking. You have a remote control switch for instant repeat of crucial frames. You have variable speeds from 1 to 36 frames per second.



You can use your Analyzer for studying right at your desk with the handy video-tape viewer. Or project your pictures up big and bright for sessions with the whole team.



Kodak has a complete line of films to make your movie too, including Cine-Kodak Tri-X Sensitive Film that lets you shoot indoors without special lights.

Get all the facts about the Kodak equipment best suited to your coaching needs. Ask for Bulletin K-100. Also available—information about preparing for basketball films in your area. Write to:

Kodak

Faked out, again! The three pictures above were used in an advertisement (left) for the Cine-Kodak K-100 Camera.

SALVAGING KODACOLOR NEGATIVES PROCESSED AS BLACK-AND-WHITE

ONE MISTAKE that happens in the dark-room occasionally is that Kodacolor Film is processed as black-and-white film. When this happens, there are two ways to salvage something from the film, assuming that the film was exposed properly and processed according to conventional black-and-white recommendations.



The first—and maybe the best—thing you can do is to make the best quality black-and-white prints you can from these negatives. This may require about ten times the normal exposure for a black-and-white print.

The second alternative is to bleach and reprocess the negatives as color. In many cases this will restore reasonable color

images to the negatives. This requires only the chemicals supplied in Kodak Color Process C-22. Here's how it's done:

1. Wash the film for 15 minutes.
2. Place the film in C-22 Bleach for 8 minutes at 73-77 F. (This converts the metallic silver in the negative to silver salt which will react with the color developer.)
3. Wash the film in water for 15 minutes, then expose it to white light. (Even though the preceding steps have been carried out in room light, the film may not be exposed evenly to light when it is in certain types of reels. So expose it to white light for a few seconds.)
4. Place the film in C-22 Developer for 12 minutes at 75 F, $\pm \frac{1}{2}$ F.
5. Complete processing in Process C-22 chemicals as you normally would for Kodacolor Film.

The results of this treatment are unpredictable—a lot depends on the film exposure and the kind of black-and-white developer used.

If you have this problem, we suggest you make a set of black-and-white prints for "insurance" before you try to reprocess the film as color. In case reprocessing doesn't work well, you will at least have some satisfactory monochrome prints.

MODELING LIGHTS AFFECT EXPOSURE OF KODAK EKTACOLOR FILM

HERE'S SOMETHING to remember when using Kodak Ektacolor Film, Type S, with studio-type electronic flash units. If you leave the modeling lights on in the flash units during an exposure of 1/25 second or longer, the print will appear

slightly yellow and less dense due to the additional exposure of the modeling lights. At exposures of 1/50 second or faster, there is no problem. Just be consistent in having the modeling lights on for all shots or off for all shots.

KODAK OFFERS NO STEREO SERVICES FOR KODACOLOR 135

A FEW of our photographic friends have sent us rolls of Kodacolor 135 which they had exposed in their stereo cameras, hoping we could provide Kodacolor Prints and Kodacolor Transparencies for stereo mounting.

At this time, Kodak offers neither prints nor slides from Kodacolor Film exposed in a stereo camera. If you want stereo transparencies, we hope you will continue to use Kodachrome Film or Kodak Ektachrome Film.

DARKROOM PAPER CLAMP KEEPS YOU UP TO DATE

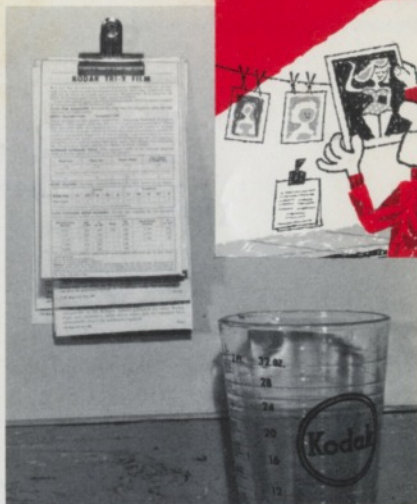
A FRIEND of ours has a neat darkroom trick we thought was worth passing along. He has a paper clamp—the kind used in offices to keep thick stacks of paper together—hanging on a small nail right over his film-developing area.

Every time he opens a new box of film or paper, our friend puts the instruction sheet into this clamp.

Since this is just a convenient method for keeping data sheets available in a handy, easily remembered spot, you may wonder why we bother to mention it. The important point is this: In these days of fast-changing photographic technology, improvements are often made in papers and films faster than the new data can be included in the Kodak Handbooks and Data Books. The data sheet packaged with your film and paper is always the last word on the subject.

If there is a difference in recommendation between your reference book and the instructions packaged with the sensitized material, *always follow the instruction sheet*. The instruction sheet always gives proper data for the film with which it's packaged.

To avoid overloading the capacity of your paper clamp, remove the instruction sheet and throw it away when the film or paper it came with is used up. You can usually tell which instruction sheet for a product is newer by looking at the code



Using a paper clamp in your darkroom to hold the instruction sheets packaged with films and papers assures you of up-to-date processing information.

at the bottom of the sheet. You may see a series of numbers at the bottom that reads something like "KP 44982 9-58 CXX." The 9-58 tells the date of printing—September, 1958. Incidentally, this date shows only when the instruction sheet was printed, and has nothing to do with when the film was manufactured or packaged.

Major changes in professional color films are indicated by a change in the color of the instruction sheet. Minor changes are indicated in the margin.

KODAK EKTALURE K SURFACE AVAILABLE

KODAK EKTALURE PAPER, DOUBLE WEIGHT, in the K surface is now available. This new surface is distinctive because of its extremely high sheen and its distinctive mark or surface texture.

It's ideally suited for quality portraits, large display prints, and candid wedding

photographs—either black-and-white or toned. The emulsion is the same as the other Ektalure surfaces, with a pleasing warm tone and a long scale, ideal for continuous processing.

Ektalure K is the same price as Ektalure G, Double Weight.



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Vacation Caribbean with Your Color Camera is the newest addition to the series of Kodak travel booklets—a companion to "Vacation Europe with Your Color Camera" and "Vacation U.S.A.

with Your Color Camera." It includes information on the initial planning of a Caribbean vacation, equipment required, and practical ideas for getting around to the places of general interest. Specific locations are discussed in detail, and colorful photographic opportunities are suggested. Addresses of local tourist information offices are given. 48 pages, profusely illustrated in full color. Kodak Publication No. C-6, 50¢ list, from your Kodak dealer—a good vacation companion.



Kodak Lenses, Shutters, and Portra Lenses, 6th Edition, first 1958 printing. This Data Book has been completely revised and updated to replace the copy now in your Kodak Reference Handbook No. 1. It contains

lens diagrams and depth of field tables for all the Kodak Retina Camera's interchangeable lens components, as well as for the 35, 50, and 90mm lenses made for use with the new Kodak Signet 80 Camera. A section describing the exposure value system, descriptions of Kodak shutters and flash synchronization, and many illustrations are also new. Kodak Publication No. A-21 is a short course in photographic optics for 50¢ list.

CANADIAN KODAK CO., LIMITED, Toronto 15, Ontario

Sales Service Division